

# Anti-Lynch Exhibition

**A**N ART Commentary on Lynching, an exhibition comprised of some fifty pieces, will be opened at the Maryland Institute at 3.30 this afternoon with introductory remarks by Hans Schuler, director of the institute; Gerald W. Johnson, of *The Evening Sun*, and Sidney Hollander, of the faculty of the Johns Hopkins University. The meeting will be open to the public.

Admittedly a propaganda exhibition, "An Art Commentary on Lynching" opened at the Arthur U. Newton Galleries in New York on February 15 and comes to Baltimore from there. Among the pieces included are "The Law Is Too Slow," by George Bellows; "We, Too, Know Calvary," by Fred Bucholz; "On the Way to the Lynching," by Paul Cadmus; William Chase's "Late for Prayer Meetin';" John Steuart Curry's "The Fugitive"; Edmund Duffy's "California Points With Pride" and "Maryland, My Maryland"; Norman Foster's "Lynch Law"; "At the End of the Rope," by Wilmer Jennings; "The Crucifixion," by M. Gray Johnson; "This Is Her First Lynching," by Reginald Marsh,

and Warren Wheelock's "Mob Justice." A list of some 200 patrons for the New York exhibit contains the names of Sherwood Anderson, Harry Elmer Barnes, Stephen Vincent Benet, Artur Bodansky, Heywood Broun, Pearl S. Buck, Henry Seidel Canby, Ina Claire, Henry Hazlitt, DuBose Heyward, Sidney Howard, James Weldon Johnson, Dorothy Parker, Julia Peterkin, Elmer Rice, T. S. Stripling, Carl Van Doren, Oswald Garrison Villard and Walter White. "An Art Commentary on Lynching" will remain at the Maryland Institute until April 13 and will be open to the public daily from 9 in the morning until 5 P. M.

## Photograph Exhibition Slated At Hagerstown

A photograph exhibition of theater art, consisting of 148 mounted prints made for the International Exhibition of Theater Art held at the Museum of Modern Art in New York last year, will be shown at the Washington County Museum of Fine Arts in Hagerstown April 2 to 14, inclusive.

The photographs reproduce the greater part of the material arranged by Lee Simonson for the original exhibition, which consisted of original drawings, paintings and stage models by prominent stage designers from the Renaissance to modern times—Inigo Jones to Robert Edmund Jones and "Othello" to "Green Pastures."